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AN OPPORTUNITY FOR WOMEN TO SHOW THEIR ARTISTIC SKILL.

Women, it is said, prefer to see a handsomely decorated table, set with beautiful china and spread with fine linen, rather than one where the viands are the chief attraction and the service inferior. Masculine critics declare that in women the eye is more highly cultivated than the palate, and that they care more for artistic surroundings than for epicurean repasts.

It remains for women to live up to this and to prove their ability to make their surroundings artistic, so that palatable food may be daintily served.

Four responses to the New York *Herald's* offer for a prize competition have been received as the advance guard, one from Mrs. Frances Kohlman, two from Miss M. Adelaide Klunder, and one from Mrs. L. K. Reckendorf. The latter misunderstood the terms of the competition and did not send a sketch to accompany her explanation. Therefore the conditions are repeated here:

The *Herald* offers a prize of \$25 in gold for the best decoration of a dinner table, the occasion being a dinner party of six persons on St. Valentine's Eve.

The conditions of the contest are: That each sketch must be capable of reproduction in the *Herald*, and that the sender's name and address shall be written on each.

A brief description of the decorations, including materials and colors, must be sent with the pictures, and all must be at the *Herald* office before January 20, 1895.

WANTED, A POSTER EXHIBITION.

NEW YORK, January 22, 1895.

Editor DECORATOR AND FURNISHER, New York City.

DEAR SIR: We send herewith a communication which has just been received here from London, relative to a Poster Exhibition, now being held in the Royal Academy. Inasmuch as Mr. Bella intimates that he shall be glad to in some way organize a committee to exhibit this collection of posters in the United States, we beg the liberty of suggesting that you print that portion of his letter referring to his idea in the matter of an American Exhibition. As you will observe, Mr. Bella will undoubtedly be glad to hear from you direct, or from your readers.

Thanking you in advance for your courteous attention to the matter, we beg to remain, Truly yours,

A. A. VANTINE & Co.

LONDON, January 11, 1895.

Messrs. A. A. Vantine & Co.

GENTLEMEN: I send you herewith two copies of Catalogue of Exhibition of Posters in the Royal Academy.

This exhibition, the first public one in this country, was preceded by two private ones that I made on a smaller scale to test the matter. It has been a tremendous success—not a paper of any importance in the Kingdom but that has given a notice—in numerous cases illustrated ones from blocks made for themselves.

Only one work has appeared on the subject of Posters—Maindron, J. L. Laffiche, Illustré Lannette, Paris, 50 *frs.*, illustrated in colors rare—out of print. The British Museum possesses a copy and Mr. Ernest Hart another, the only two I know of over here. The book, poorly illustrated in colors, litho., printed by Chaix, is said now to fetch £4.

I am collaborating in a book by Mr. J. Hyatt, that will appear shortly—J. Bell & Sons, illustrated in black only—but as there will be only 1,000 copies, I trust to induce them to hand-color several of the illustrations.

My catalogue sells in the Exhibition at 6d. After the Exhibition I shall publish it outside at 1s. in order to allow a discount.

If you could send me a specimen of a poster by Bradley Rhead or any of those young men, that is good, you would amply repay me for the catalogues.

I shall be pleased to send you any posters you may want and I should be glad to meet with some one, who would organize, with a committee like mine, of journalists and artists, an Exhibi-



tion to go to some of the big cities of the States. I should require about £100 for the loan of the collection, which I would keep up to date, as it went along.

Yours faithfully,
(Signed) ED. BELLA.



THE *Photographic Times* will in future appear as a monthly Photographic Art Magazine.

The January number, just published, contains a superb photogravure frontispiece, besides over a hundred illustrations, including many beautiful half-tone reproductions. Among the numerous interesting articles are: "The Portraiture of the Moon," by Walter E. Woodbury, editor of the magazine; "The Kinetoscope, Kinetograph and Kinetophograph," giving a description of these marvelous inventions, and "On the Road to the North Pole with a Camera," by the official photographer of the Dr. Cook Arctic Expedition. All the articles are well illustrated with numerous photographic reproductions. The *Photographic Times* Publishing Association, 423 Broome street, New York.

ELIHU VEDDER, the famous illustrator of "Omar Khaiyam," has recently been making a wonderful series of decorative paintings for the house of C. P. Huntington, in New York, and the library of Bowdoin College. Only a few of these have been even privately exhibited. A number of them will be reproduced in an article

on Mr. Vedder's recent work which Mr. W. C. Brownell has written for the February *Scribner*.

THE *Critic* is not in sympathy with cheap literature for the masses, and thus glorifies the high-priced monthlies:

"In the present increase of cheap magazines it is well to remember that those which are made up in the regular magazine size and form, with covers, are sold (when they 'retail' at ten cents) at not much more than the cost of paper and printing; that they contain hardly half the amount of reading matter that is found in the thirty-five cent magazines; and that at least one half of the expense of the latter periodicals is the literary material and art work contained in them, and the editorial supervision which provides it. The great features which have made American magazines famous throughout the world are not possible in these lower-priced periodicals. Not a number of *Harper's* or *The Century* goes to press without an expenditure of from six to ten thousand dollars on its illustrations alone. Cheap illustrative processes have been developed of late, but nothing has yet been found to approach wood engraving in reproducing the subtler forms of art. *Harper's* and *The Century* use photo-engraving processes for some of their pictures, but the acid bath has not taken the place of wood engraving for many of them. The series of reproductions of the work of the great masters of painting which *The Century* is publishing never could be equaled by photo-engraving. These pictures are made by Mr. Timothy Cole, the most eminent wood engraver of our time, who has been for almost ten years in Europe studying the old masters and reproducing them with his graver 'on the spot.' They cost about \$300 each—ten dollars a square inch. A photo-engraving could be made for a thirtieth of this sum, but it would not compare in delicacy with Mr. Cole's exquisite production."

THE DECORATOR AND FURNISHER.

S. J. TELLERY & CO.,

BOMBAY, CALCUTTA, DELHI, LONDON, NEW YORK.

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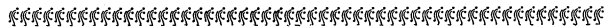
CARPETS AND RUGS,

COTTON DURRIES AND DRAPERIES,

BENARES BRASS,

KASHMERE COPPER,

Bombay and Delhi Pottery, Ivory, Silk Embroideries, Teak and Sandal Wood Furniture



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NEW YORK.

F. MOHR & COMPANY.

THE wholesale furniture trade of this country, as far as regards parlor and drawing room furniture, solid mahogany carved and inlaid rockers, hall stands, library couches, fancy chairs, etc., is very adequately represented in a magnificent display of goods exhibited in the warerooms of Messrs. F. Mohr & Co., at Nos. 41 and 43 Elizabeth street, this city. The firm makes a comprehensive and fanciful line of the above mentioned goods, all of which possess a sterling attractiveness, both as regards desirability and price. The energetic and enterprising Mr. J. M. Harley, who was formerly connected with the firm of Messrs. M. F. & F. E. Schrenkeisen, has become associated with the firm, which, guided by his inspiring personality, has of late made several new departures that have already very favorably attracted the attention of the trade. One of these consists in the reproduction of the old-time Colonial furniture, characterized by heavy curved framework with wings or head rests, on both chairs and couches, and upholstered in dark-toned wool tapestry. Heretofore, it required a person to be possessed of considerable wealth to obtain reproductions of such antique pieces. No such goods were commercially available. The order would have to be given to the decorator firms that cater only to millionaires, who in turn would give the order to one of those old-time craftsmen that lives in Division street, whose home is his workshop, and who generally took a month to make a sofa and a couple of chairs. For this work the customer would be charged a fabulous price. But time has brought its revenge, and now the same goods are made in the manufactory of F. Mohr & Co. in half the time, at one-fourth the price.

Among furniture of the most orthodox variety are shown a Marie Antoinette suite, in gold, a Louis XVI. suite in white mahogany, and a quaint Heppelwhite suite in polished mahogany and marquetry, as dainty examples of these various modes

which are sold at prices that will certainly make firms who fancy they possess an exclusive reputation for making goods of this description to feel that at last the war has been carried into Africa. "Honor to whom honor is due" is a noble motto, and we venture to say that there are but few manufacturers of American furniture that can duplicate the efforts of the firm now referred to in creating such graceful productions at the prices quoted. A beautiful rosewood suite is decorated with inlay of brass, white metal and copper, a most charming combination of metals. A fine example of rococo furniture consists of a suite with gilt carved backs, which possess the additional decoration of oval Vernis Martin panels. There are also among the display several over-stuffed suites that possess a fine distinction in the proportion and lines of the over-stuffed tapestry treatment. Scattered among the various suites are several new designs in Roman carved chairs, in finely figured pollard oak, with wax finish.

In another floor of their warehouse is shown a line of over a hundred different varieties of the celebrated saddle-seat, carved and inlaid, fancy mahogany, floor rockers. There is no limit to the variety of form exhibited in this remarkable line, there being scarcely a straight line in the composition of the entire group. All the chairs have arms, and all capable of sustaining their occupants with luxurious ease. Surrounding the display of rockers is a still larger display of hall stands of every variety, in mahogany and oak, the firm being the largest manufacturers of hall stands in the East. Their line of library couches in leather and tapestry shows some well executed examples of the upholsterer's art, and it is agreeable to notice how vastly the manufacturers have improved their designs of parlor and library couches during the past three or four years. For furniture that is solid and substantial, and at the same time interesting and ornate in appearance, the productions of the firm under consideration are unequaled.